

WORD

— ENVIRONMENTALLY FRIENDLY PORTABLE
DOCUMENT FORMAT

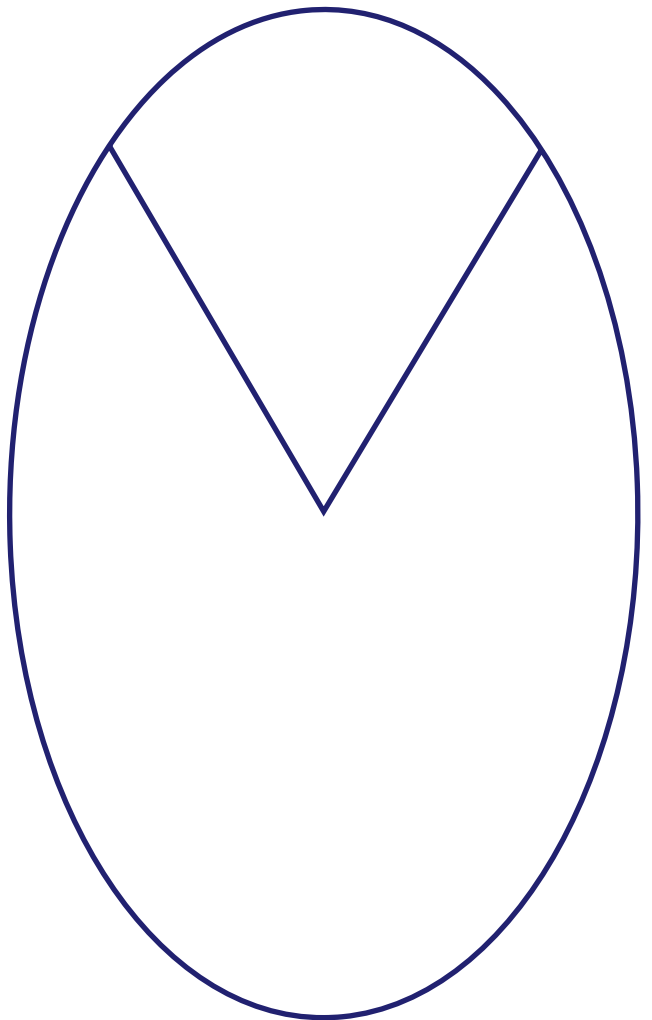
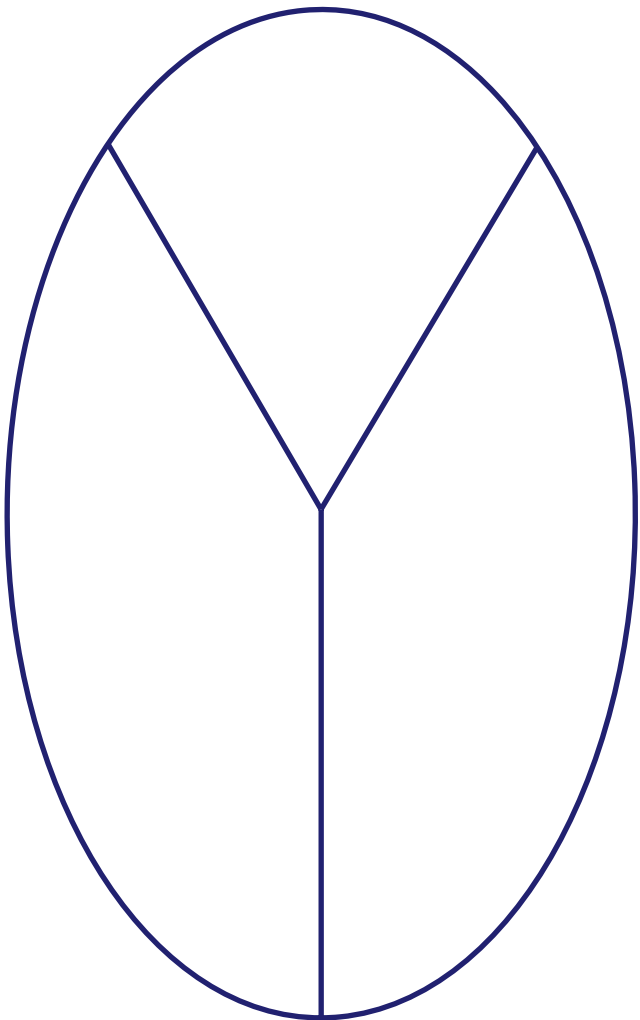
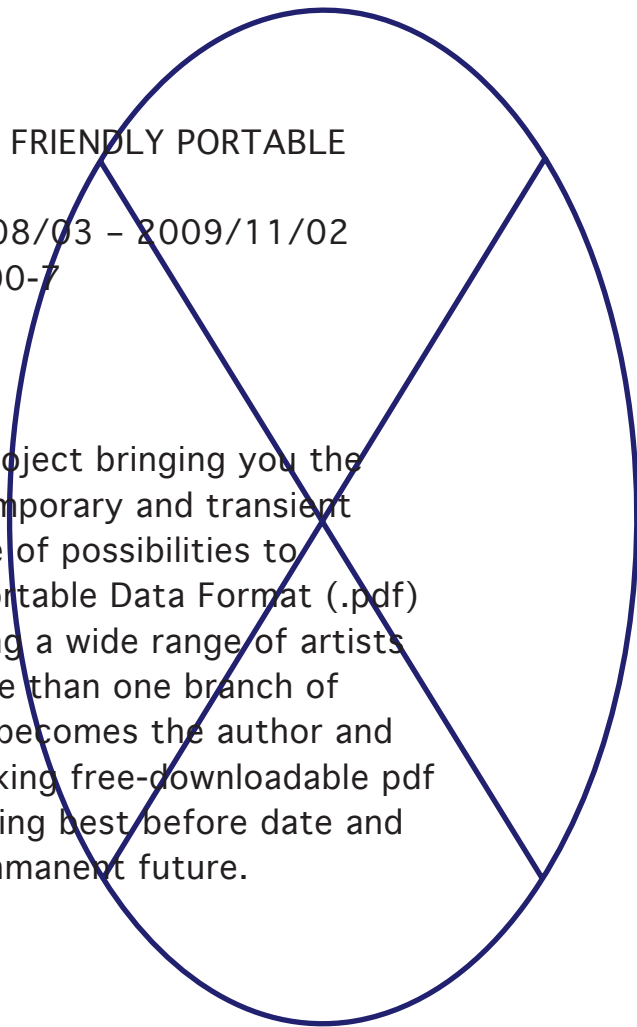
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www.xym.no

XYM is a web-based project bringing you the longest short-term temporary and transient yet constant database of possibilities to download individual Portable Data Format (.pdf) Publications. Presenting a wide range of artists and connected to more than one branch of knowledge, the artist becomes the author and editor of a history making free-downloadable pdf file with a rapidly nearing best before date and conservation as its' immanent future.



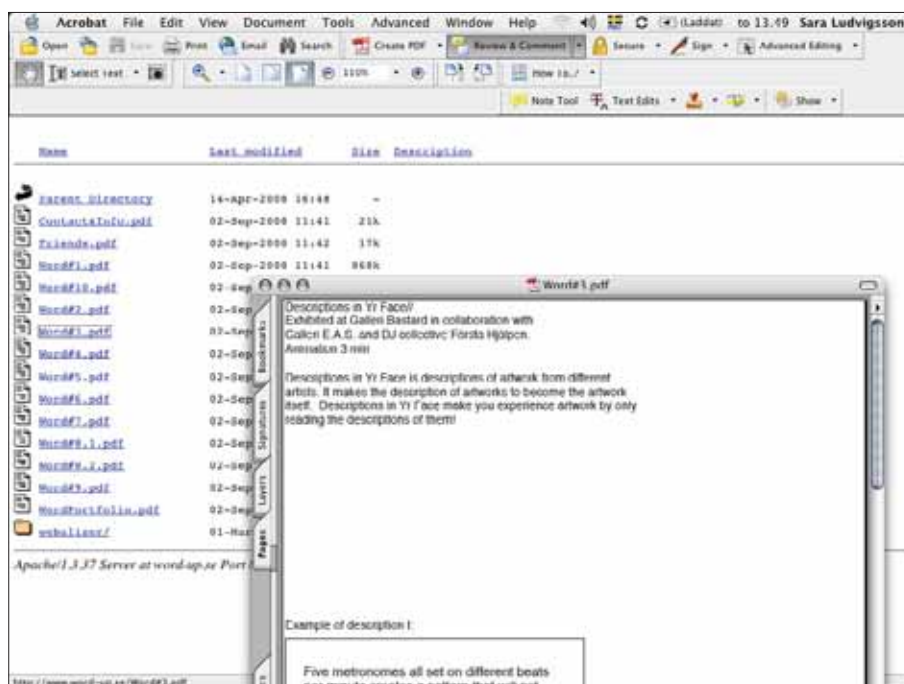
An index page where you can download all the works we've done since

The screenshot shows a web browser window with the address bar displaying 'http://www.word-up.se/'. The main content area shows a directory listing titled 'Index of /'. The listing includes a table with columns: Name, Last modified, Size, and Description. The files listed are:

Name	Last modified	Size	Description
Recent_Directory	14-Apr-2008 18:48	-	
CONTACTINFO.pdf	02-Sep-2008 11:41	-	
Friends.pdf	02-Sep-2008 11:41	-	
Word#1.pdf	02-Sep-2008 11:41	648k	
Word#10.pdf	02-Sep-2008 11:41	33k	
Word#2.pdf	02-Sep-2008 11:41	1.4M	
Word#3.pdf	02-Sep-2008 11:41	32k	
Word#4.pdf	02-Sep-2008 11:41	405k	
Word#5.pdf	02-Sep-2008 11:41	58k	
Word#6.pdf	02-Sep-2008 11:41	-	
Word#7.pdf	02-Sep-2008 11:41	-	
Word#8.1.pdf	02-Sep-2008 11:54	721k	
Word#8.2.pdf	02-Sep-2008 11:54	249k	
Word#9.pdf	02-Sep-2008 11:42	267k	
WordPortfolio.pdf	02-Sep-2008 12:21	8.1M	
webalizer/	01-Mar-2009 02:40	-	

A large green circular arrow is drawn over the file list, indicating a loop or cycle.

At the bottom of the browser window, the status bar shows 'Apache/1.3.37 Server at word-up.se Port 80'.



from Josefine Wikström
<josefinewikstrom@gmail.com>
to sara.ludvigsson @ gmail.com
date July 10 2009 18:54
topic Cha
sent from

Artist's statement

hide information 18.54 (15 minutes ago)

Reply

Follow up post
16.10 Josefine: bonjour
16.11 vous êtes là?
16.13 I: oui, oui!
.Josefine: cool

should we throw
together a text / pdf of this project also, and
add a recycled pdf?

issues:
when I am in acrobat: how can I put pictures
on an existing pdf?
how can I make text boxes, etc. with colors
other than yellow?

16.17 I can not!

Josefine: but you have done it:)

16.18 I: edit text boxes: ctrl click then
"proper

ther

16.19 :

proper

16.20 :

tried t

finds r

existir

make a pdf is on another, as in different

"layer

it ..

a :

Jose

the st

forwar

16.21

shoulc

Jose

some c

23 mir

16.45

16.46

that y

one ar

not se

...

16.49

a PDF

that y

but we are indeed in all paper in the same

Josefine: okay, but we must try to make it as

fun as possible. it shows only Acrobat

shortcomings!

16.50 I: yes, really! therefore, how limited it

16.50 I: yes, really! therefore, how limited it is, but you can still use it as the first "tool". Thus else is a pdf just a packaged different file, such as from InDesign, word. etc.

16.52 Monday would be "fekja" ... or ... NO heck, it's clear we do not ...

Josefine: yes I have thought about it, but have not begun to laziness in indesign etc. because I think we are not fake ...

or?

16.53 I: no, we will of course ~~iente~~, for that is the whole project is about.

Josefine: exakr!

pdfs!

I just use the pdf: even functions

16.54 ALLEY

Josefine: a Hyllinge to PDF: EN!

I: perhaps may be called type ... "Pdf as work tool" or ngt to recycle ...

16.55 Josefine: I am good, recycle is great. ~~miljövänlighetsibbar etc.~~

I: "PDF - A Work Tool"

hahha

Josefine: ha ha

16.56 I: PDF - An environmental work tool ?

um

Josefine: ha ha

wo

16

pd

ma

ju

yes: so do we:

tc.

with

or, we
should

Jósefine: I think we can run with everyone.
If not inspiartionen completely out.

16.58 It is fun with a systematic review of all
projects as well as. Also saw that you added
some, cruel!

17.00 Shall we split up or just make some
random was?

7 minutes

17.08 I: eh hh, wait, I will check how MKT we
have and what to do after that. We can both
start writing a short descriptive text for the
entire project

6 minutes

17.14 Josefine: ok. I send over some PDFs I
done now!

17 minutes

17.31 Josefine: You another thing. In what
program did you do audio books? I would
probably like to make one.

it 'is very roiligt.

17.34 I: garage band!

Josefine: of course.

I: but the files are quite large so make them
in several parts as well as. pretty nice for
the listener also

Josefine: I agree with the descriptive text
now. did you my PDFs. ?

17.35 yes just that -

17.36 I: keep on looking at them now! but you
"Unless inspiartionen completely out." what
does that mean? you wrote it a few lines up ...

17.38 Josefine: jo, therefore, we might think
that it will nag important to have with all our
projects, it can be tiring and the inspiration
for what to do in Acrobat can be his if we have
~~to type~~ 25 pdf: s. but maybe it is good?

17.42 I: yes, I agree, and also to ~~and~~ not give

17.42 I: yes, I agree, and also to ~~and~~ not give them too much of what we have done, but that it be ~~va~~ some new / other when you visit our website. BUT YOU: I love what you do to pdf: s. I have not even integrated with them, but rather just like using the recycled pdf: one only as a base, background, as a blank paper, but that it is "recycled". but I think: either we mix "aesthetics altogether, or so we'll run a single. ~~type~~ that you almost only use yellow text boxes. But ~~in~~ the" style "can also demonstrate how to" return on various way. hmmm . . what do you think?

17.43 ok, misuse of quotes ...

Josefine: ha ha, Hmm, I do not think I sharks. I have a style in the pdf: s I sent to you or just re-do I use?

17.44 good that you liked them, are very proud that I even managed to make them.

17.45 I: therefore, to run on the same style can show how we choose to reuse them, but it differs in expression can demonstrate how to use the recovery in several ways. Yes, it was ~~type~~ what I said before ...

yes, it is a style because you almost exclusively use your yellow text boxes and the red pen

17.46 Josefine: yes, I now take. jo I also thought of that. it felt a little random ones I did. hm, I do not know, maybe even fun to just re-use as you did.

I: and I think this is good, in a way, because it really shows the limitations. but in order to show that it can use it as a tool ~~so~~ you should show the ~~type~~ most of the features.

17.47 Josefine: yes exactly, it's just that I can not any other features. :)

I: but you know, I like is consistency, so I like your ... haha
haha!

Josefine: ha ha

I: That's what I like!

17.48 Josefine: Mm, but you can add some other features now and then, an interruption, ~~ruptions~~, which shows still more on repetitionen, ie by breaking the rehearsal.

I: So, you can not more features. and it is also so it will be with acrobat as a tool. It is indeed different depending on how many features you can ...

YES, agree with

17.49 Josefine: Well it's true. Ok, do we drive on the quite simple. Type yellow boxes and arrows and sometimes throw in something really advanced.

17.51 I: hmm, jaaa. we can see how it is. So, I figured that I do not know if I like it ~~where~~ to break repetitionen actually ... why should it?

17.52 ISF, I think yellow boxes! we can make some more like. you have ~~iopf~~ made ~~fat~~ by many!

Josefine: that if you want to show a pattern, a restriction such as as in acrobat so it appears even stronger if one breaks. you know, for example, as daniel eatock did a photo in color instead of black and white to table tablet project.

define our instructions were black and white.

17.54 I: yes, I understand. .. but taking that we tossed in the more "advanced" pages if you do not know that we want to cancel repetitionen? But then, I can add me, no big issue for me, not a major problem

17.56 Josefine: ha ha, not for me either.

but having advanced so I felt kind to add a

button function or similar (just discovered it.)

17.57, therefore it would not see a big big difference.

I: ok, now I have checked through all your pdf and ~~take, you have not won any yet, right?~~ and it is right as many as are of ~~type~~ 20 pages each. we can shorten them to ~~the type~~ 4-5 pages. or?

17.58 Josefine: Yep, I think ~~IOF~~ that it is great and the good ~~that~~ you put together and sent to me.

17.59 I: aha, I understand! that only applies ngt more advanced. CHECK, it is good

Josefine: CHECK.

I: yes, but it's like totally different. I've ~~always~~ like "komouflerat" our operations in existing pdfer

18.03 Josefine: yes, I think they are fine. but I do not how you do.

18.05 I: ok, now I have checked through everything again and I feel perhaps that we can actually mix. But we reduce some also. AND I think we make any more where we have ~~with~~ our work, the type you did that just underlines in a text ~~type~~ ^{with Cox} ngt we think is good. I thought of another thing: you have chosen rather art-related, or one ^s that refers ~~ganksa so MKT~~ with what we strive for. ~~It was~~ not me. Which track? Again: mix?

18.06 I am ~~jäääävligt~~ doubts about what I think is "the finest" in fact. | like your ~~FAN as~~ purely aesthetic. but it beropr course on the track you want to. but how about mixing?

18.07 not just purely aesthetic !!!!!!!!!!!!!!!

Purely intellectual TOO

!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

18.09 Josefine: THAT SOUNDS GOOD

.....ATT.....

18.10 I: in a way perhaps it is you do when you recycle. therefore, that the base must be referring to what you're recycling it to ~~the~~

Josefine: Mixing both aesthetically and intellectually, that is.

I: JAAAAAAAAAAAAA!

18.11 Josefine: Well, then it is going to type that you can make chips shirts of petflaskor so there is not so much references between them. Sometimes it does when recycler but not always.

18.12 I: hell, I know it can be uttjatat, but it would be so damn good (that is good in the real sense) to just copy / paste this chat, put in ngt translation program for english and put on some damn pdf .

Josefine: So I think that we can recycle in various ways also. I think that PDFs with receipts, application forms are fun for the typical PDFs. It was just that I just had pretty art-related software on my computer.

I: yes, exactly

Josefine: YES YES YES!

I agree, lets recycle it all!

18.13 I: hahhaa

Josefine: nah but seriously it's actually good.

I: the
begin

Jos
discu

me:
Jos
it

we ba: we are so fucking international!

18.14 I: it would have been ... ?

18.14 I: it would have been ... ?
you ba: I have an English guy
Josefine: ha ha
I: tion software
... c r mac?
18.15 y called, they
dashk
Jos
I:
Jos
I: c
Jos lation
I: ~~agt~~
Jos
I: ...
Josefine: hang on one sec
18.16 I: it will become psychotic scatty
English. haha

18.19 I: a, I just saw, fan va KUL!
18.23, therefore it will be fun to pee on it
Josefine: ok here we go so. cool. I have
started on a descriptive type of the project.
i know,
ha ha

I: So, I thought the chat is the descriptive
text. or perhaps a little too diffuse
Josefine: Recycling PDF's

Recycling PDF's recycle PDF's downloaded
Thursday ones desk top. The Portable Document
Format becomes material when downloaded to the
computer, Recycling PDF's uses this materiality
as a way of looking upon consumption and
recycling in relation to digital technology. It
uses the restricted functions within the

PDF-makers program Acrobat Thursday inform and
recycle at the same time.

aha, smart thinking.

I: gr (

gr (

18.24 Josefine: do not think it is too diffuse.

18.25 I: no. ok. and ~~förjoppningsvis~~ maybe name
has a major role
hopefully

18.26 Josefine: You Bebe I ich Tomna should
with make
the
toni
I: maria
or m
18.2
2mor
Jo ally
be f
I: t we
have
I
Jo or
tomorrow em does not matter.

18.28 is now we have the descriptive text. it
is missing is to make a little more pdf's of
our work. So recycle.

I can do a few more boxes, etc. What works
should we take ~~tcker~~ you?

18.29 I: yes, that's fast. but then we have to
compile everything and so. but it should not
take so long

~~type~~ that ~~is~~ on the pdf: s I sent to you.
but add those you want too

18.30 Josefine: Yeah ok.

7 minutes

18.37 Josefine: Ok little sock. smsade just

Marlie and it is ok that we leave demain. ~~We~~
ar a.

7

18

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mu

18

then will we regain the side also, so we can

type to emphasize or isolate the most

importante.

18 50 for sometimes we say things that actually

un

th

18

I work more tomorrow em! have a top night the

health heath! xxx

n and
~~selves~~
't make

but,

out



Reisedokument - Travel Document

Flygning - Flight

Reisende - Traveller

DY2247/28 Dec 2007 (21:05)

WIKSTROEM/JOSEFINE

Word//

Word is a Stockholm based concept agency working in the fields of communication, text and theoretical performance. Each project is based on an idea that requires its own method. Therefore all projects are performed in different ways, and develop new ways of thinking.

Info//

www.word-up.se
www.myspace.com/beyondwordsbeyondwords
www.facebook.com/group.php?gid=5702727351

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+46 (0)765608624

Orly, Paris (ORY) South

Stockholm Arlanda (ARN) Terminal 2

die (LF)

2007 (19:48)

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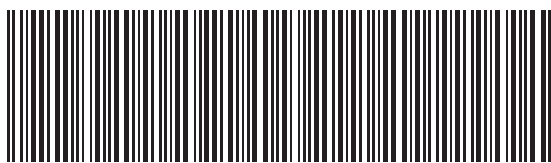
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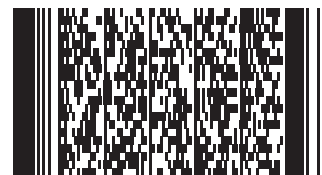
Please note: A fee will be charged at the airport for excess/additional baggage. Check-in opens 2 hours prior to departure. Check-in must be completed (including bag drop) at least 30 minutes prior to departure for flights within Norway and 45 minutes prior to departure for all other flights. For further details regarding Terms and Conditions, please visit www.norwegian.no

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Life is too short to not connect

~~The Eternal Sunshine and Eternal Recurrence:~~

~~The Interval Between Memory and Forgetting~~

Wordup - Connecting People//

P

ates' Colloquium, 12 October 2005

Eternal rec

even then

is asked to

challenges

An interactive event at the nightclub
Holiday at F12
In collaboration with Tele2

Wordup - Connecting People is a mobile
phone community that makes
people connect with each other. By
sending your phone number to
the Wordup number, you will easily be
part of a growing network.

n Nietzsche's published writings, and
a philosophical argument. The reader

ent: he is addressed by a demon who

small, innumerable times more.

What, if some day or night a demon were to steal after you into your loneliest loneliness and say to you: "This life as you now live it and have lived it, you will have to live once more and innumerable times more; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything unutterably small or great in your life will have to return to you, all in the same succession and sequence even this spider and this moonlight between the trees, and even this moment and I myself. The eternal hourglass of existence is turned upside down again and again, and you with it, speck of dust!"

The test, for Nietzsche, resides in one's affective response to this possibility:

Would you not throw yourself down and gnash your teeth and curse the demon who spoke thus? Or have you once experienced a tremendous moment when you would have answered him: "You are a god and never have I heard anything more divine." If this thought gained possession of you, it would change you as you are or perhaps crush you. The question in each and every thing, "Do you desire this once more and innumerable times more?" would lie upon your actions as the greatest weight. Or how well disposed would you have to become to yourself and to life to crave nothing more fervently than this ultimate eternal confirmation and seal? (Nietzsche 1974, §341, 273-4)

This passage is generally considered in existential terms, as an affirmation of immanence: a revaluation of life in response to the death of God, and a challenge to take responsibility for the meaning of the earth. For Pierre Klossowski, by contrast, the thought represents the apotheosis of Nietzsche's philosophy and life: that highest point wherein he achieved lucidity, and was thereby finally transported to the perilous heights of disintegration, or madness. In what follows I wish to draw what are hoped to be instructive parallels between Klossowski's use of eternal return and Gondry and

Multilink

A Research on Words That Affects Your Body Physically, Part I//
An ongoing project which had its start at the premiere night of nightclub Esque in Stockholm.

“ Tim started rubbing my tiny tits and then his hand was on my thigh, up under my dress. I put my hand on his but he didn't stop moving it. Caressing the inside of my thighs, running his hand up and down, each time getting closer and closer to my pussy. I knew I should stop him but I was completely under his control... ”

Some words affects you more than a thousands of pictures. This is a research on how combinations of letters can make your stomach tingle, your genital area wet or your penis to get hard.



1



Cube

Cube: Based on a cube with a 2cm edge, and fully interlocking on all six faces.

2



Prism

Prism: Based on an equilateral triangular prism. Most Prisms interlock on two square faces, leaving one space blank. One Prism in every ten is a Prism Plus which will interlock on each square face.

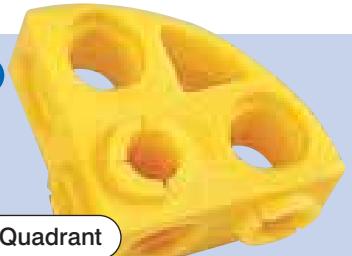
3



Isos

Isos: Based on a right-angled isosceles triangular prism. Two of the edges contain an innovative hinging mechanism that enables any angle to be incorporated into the construction, allowing the creation of a myriad of new shapes and designs.

4



Quadrant

Quadrant: Allows pupils to experience and explore the properties of circles, parts of circles and cylinders. It also provides the opportunity for pupils to include curves in their structures.

Daniel Eatock // Up //

Exhibition/Lecture /internet galleries

Lecture held by graphic designer Daniel Eatock. Invited by Word
www.youtube.com/watch?v=xp9PRsRFEY0

and Research & Development.

"Say YES to fun & function & NO to seductive imagery & colour!"

The cut-up technique is an aleatory literary technique or genre in which a text is cut up at random and rearranged to create a new text. In the animation The Mental Cut-up the light switches on and off. This makes the torrent of words interrupted and the text you read will be cut up in your head. It will be a cut up text without literally cutting up the text.

Daniel Eatock is a London-based designer known for his conceptual approach to solving traditional client problems as well as those of his own choosing. Eatock graduated from the Royal

College of Art and worked as a designer at the Walker Art Center

before returning to England to create Foundation 33 and most recently Eatock Ltd. His work has consistently employed a systematic but not necessarily dogmatic logic that privileges the elemental over the extraneous—a philosophy neatly embodied in his motto

ngled prose while compensating for the haphazard word breaks by improvising and innovating along the way.

Exhibition/Lecture

At Ugly Research
Kvarngatan 14 Stockholm, Sweden

08.04.17
18.00 - 23.00

Exhibition/
At Ugly Research

Kvarngatan 14 Stockholm, Sweden

08.04.17 - 08.04.27

13:00 - 17:00

Open all day
Free entrance
OPENING PARTY
08.04.17
17:00 - 21:00

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the mental cut up.mov

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Friends//

<http://www.inpex.se>
<http://www.international-festival.org>
<http://www.google.com>
<http://www.carolinazell.se>
<http://www.bastardgallery.se>
<http://www.brommabrolins.se>
<http://www.riche.se>
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<http://www.researchanddevelopment.se>
<http://www.bonnierskonsthall.se>
<http://www.danieleatock.com>
<http://www.perfectperformance.se>
<http://www.markamerika.com>
<http://www.indexhibit.com>
<http://www.holmen.com>
<http://www.worseworst.com>
<http://www.selectedworks.se>
<http://www.xym.no>

After its start in 2004 International Festival (initiated by architect Tor Lindstrand and choreographer Marten Spangberg) has created a number of context specific projects both internationally and in Sweden.

International Festival is an open frame, or label, that stimulate and engages in very different projects, all in order to avoid the establishment of a recognizable practice. Their projects are constructed and realized in the blurry zones between aesthetics and utility, object and activation, architecture and performance. International Festival deals with the notion of spectator/viewer in respect to collectivity. A theatre audience as well as museum visitors are conventionally addressed as a population, one people. The strategies of International Festival produce an audience/viewer that by taking part individuate him/herself. International Festival has not one audience but its audience is a multitude, a heterogeneous number of individual.

International Festival is not about interpretation but each and every audience member is producing the work itself. International Festival is formulated as a project that always finds and occupies holes in a context, and at the same time is a matter of being radically generous. International Festival is not a matter of institutional critique but instead a generous gesture which acknowledges the heterogeneity of institutional frames.



**International
Festival.**

know the

NOTES

1. Christine Macel, note on Marcel Duchamp's *Air de Paris*, in this catalogue, p. 32.

2. "Marcel Duchamp. Retrospective", 31 January 1977-2 May 1977, Mnam, Grande Galerie, inaugural exhibition at the Pompidou Centre. The copy on view in this exhibition was loaned by the Louise and Walter Arensberg collection. The Pompidou Centre's copy, which differs from the above version, became part of the Mnam collections in 1986.

3. Ulrich Beck, *What is Globalization?*, Cambridge, Polity Press, 2000, p. 19 and p. 25.

4. Anthony Giddens, *Beyond Left and Right*, Cambridge, Polity Press, 1994.

5. Reply to Michel Sanouillet, quoted in *Marcel Duchamp*, Paris, Éditions du Centre Pompidou, 1977, p. 97 (exhibition catalogue, note 2).

6. "Changer de nom, simplement", Marcel Duchamp interview on Canadian radio and television on 17 July 1960 by Guy Viau, *Tout fait. The Marcel Duchamp Studies Online* (www.toutfait.com).

7. Laurent Jeanpierre, "Nouvelle métropole, métamorphose du sensible et mutation du régime des arts", in this catalogue, p. 46.

8. www.airsdeparis.centrepompidou.fr

9. "Les Immatériaux", whose initial title was "La Matière dans tous ses états", was shown from 28 March to 15 July 1985 at the Pompidou Centre.

10. Daniel Birnbaum, "...and...and...and...", in this catalogue, p. 22.

11. The *Les Immatériaux* catalogue is divided into two volumes. The first volume consists of a paperback book titled *Album* (reproduction of a notebook and miscellaneous things prior to the exhibition) and a set of 50 datasheets titled *Inventaire* dealing with the different parts of the exhibition. The second volume, *Épreuves d'écriture*, is a set of answers by several intellectuals and artists to a list of 50 words.

12. Jean-François Lyotard, *Les Immatériaux*, op. cit., vol. 2, *Épreuves d'écriture*, p. 259.

13. Commenting on the experiment carried out between September and December 1984, Lyotard and Chaput write in "La raison des épreuves": "In this way we wanted to create a workshop of divergences, as is the case in a dictionary (or a catalogue), a museum of consensuses. [...] the workshop of divergences had to become a laboratory of differences of opinion." In Lyotard's text "Post-scriptum" of February 1985 can be read the statement of a "general and far-reaching confusion in writing" probably due to the methods that have affected the way authors write. The result appears, as the authors not unwittingly put it, as a "sort of compilation of opinions relating to one and the same corpus of terms, but written in heterogeneous genres and styles. A doxographical anthology therefore, which is also a satire, in the old Latin sense of *salade*" (p. 6 and p. 263).

14. "97 Consecutive *Date Paintings*; journals of 1966 to 1975", Mnam, 30 March-16 May 1977, leaflet. The On Kawara exhibition was the second major solo show after the Marcel Duchamp exhibition which marked the opening of the Pompidou Centre in 1977.

15. L. Jeanpierre, "Nouvelle métropole, métamorphose du sensible et mutation du régime des arts", op. cit., p. 46.

16. Michel Agier, "Le ban-lieu du monde. Marges, solitudes et communautés de l'instant", in this catalogue, p. 180.

17. Christophe Kihm, "Cultures urbaines ou pratiques de la ville", in this catalogue, p. 96.

18. Didier Houzel, "Intimités et espace urbain", in this catalogue, p. 222.

19. Bruce Bégout, "Suburbia. Du monde (urbain) clos à l'univers (suburbain) infini", in this catalogue, p. 82.

20. J.-F. Lyotard, "Tous les auteurs", *Les Immatériaux*, vol. 1, *Inventaire*.

21. William J. Mitchell, *E-Topia. Urban Life, Jim – But Not As We Know It*, Cambridge, MIT Press, 2000.

22. Daniel Kaplan, "Évolution des TIC et avenir des territoires", in this catalogue, p. 128.

23. Lieven de Cauter and Michiel Dehaene, "L'archipel et le lieu du ban : tableau de la ville désastre", in this catalogue, p. 144.

24. Paul Virilio, *Essai sur l'insécurité du territoire*, Paris, Stock, 1976.

25. Salvador Juan, "Environnement et écologie urbaine", in this catalogue, p. 156.

26. M. Agier, "Le ban-lieu du monde. Marges, solitudes et communautés de l'instant", op. cit., p. 180.

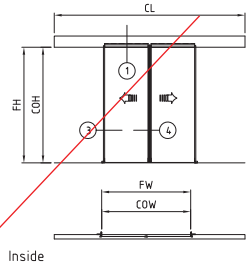
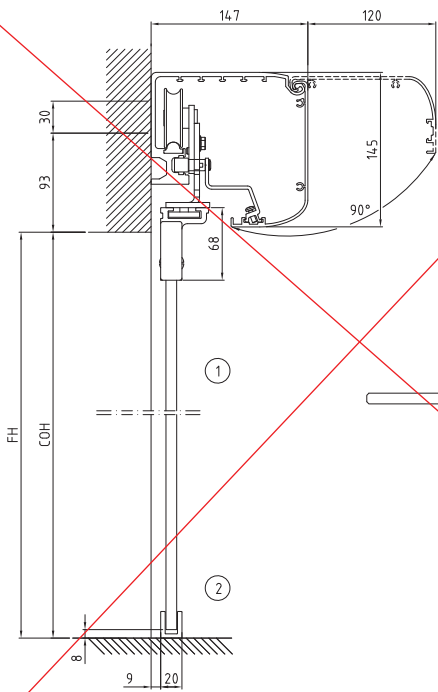
27. Elie During, "Invention du local, épuisement des lieux", in this catalogue, p. 206.

28. Didier Anzieu, *Le Moi-peau*, Paris, Dunod, coll. "Psychismes", 1995.

29. www.centrepompidou.fr/airsdeparis/telechargements

30. Christine Macel, "The French Connection", *Flash Art*, July-September 2006.

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http://en.wikipedia.org/wiki/L%27existentialisme_est_un_humanisme



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“airs de paris” instructions for use

christine macel

This multidisciplinary exhibition, focusing on today's art, is being held to mark the Pompidou Centre's 30th anniversary, and keenly explores the themes of the city and urban life, taking Paris as the starting point of a centrifugal energy which goes way beyond its origins. The artists selected for this exhibition have either lived and worked in Paris, or are presently living there, and are involved in specific projects in the city. Paris has been chosen as the context, but it is an open-ended context combining the local and the global, otherwise put, a “translocal” context adopted at a time when identity-related obsessions are gathering sway, representing a real pitfall for the development of the political, social and art worlds. Artists are particularly in sync with internationalism. They travel, set themselves up here, there and everywhere; they leave a place, only to return to base, turning metropolises into temporary places of semi-residence. Be it Paris, Berlin, Shanghai or Los Angeles, a city nowadays is nothing more than a creative hub, just one among many others caught up in some mighty movement made up of exchanges and multiple networks and systems.

The exhibition's title is inspired straight from *Air de Paris*, Marcel Duchamp's last readymade – allegedly at least, for it would seem to have been particularly “assisted”¹ – dated 1919 and held in the Pompidou Centre's collections in its 1964 version put out by the Schwarz Gallery, in Milan. This work, which was shown at the first major show to be held at the Pompidou Centre in 1977, curated by Pontus Hultén and Jean Clair², symbolizes the direction that the “Airs de Paris” exhibition intends to espouse. Duchamp's *Air de Paris* was the artist's brainchild gift to his collector friends Louise and Walter Arensberg, celebrated art donors to the Philadelphia Museum, which he took with him on a visit to the United States; it consisted of a 50 cc. phial of physiological serum, emptied of its liquid content, on which Duchamp had written its title. Paris is, by definition, moveable, divisible and, thanks to the travelling artist, transportable. So Duchamp's work contains within it the idea of international citizenship – citizen-of-the-world – shifting borders, and an interweave of different geographical contexts. Almost 50 years ahead of the pack, it foreshadowed the emergence of a “transnational social space”, *a fortiori* in the art arena,

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television interview: “In Europe, [...] the individual is forced to fit into a category, be it political, colleague-related, a school, or of things”⁶, he declared in an attempt to explain why he had gone to the United States. So the artists selected for the “Airs de Paris” exhibition have a link with the city, but without making direct reference to it or necessarily living in Paris. Thomas Demand, Carsten Höller, Hiroshi Sugimoto, Rirkrit Tiravanija, Wilhelm Sasnal and Louise Bourgeois, to mention just a handful, are among them. Laurent Jeanpierre returns at a later stage to the tricky question of an air specific to Paris by way of his essay “New Metropolis, metamorphosis of the perceptible and changes in the system of the arts”⁷.

The artists were selected by Daniel Birnbaum and myself, using a specific methodology. Several works by hundreds of artists, some more closely connected with Paris than others, were analyzed on the strength of what they are dealing with. The theme of the city and its contemporary changes came quite naturally to the fore, along with several specific themes chosen for their relevance to the development and growth of our urban

Descriptions in Yr Face//

Exhibited at Galleri Bastard in collaboration with Galleri E.A.S. and DJ collective Första Hjälp.

Animation 3 min

Descriptions in Yr Face is descriptions of artwork from different artists. It makes the description of artworks to become the artwork itself.

Descriptions in yr face research the descriptions of artworks. It aims to explore the possibility for the description of the artwork to become the artwork itself.

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Description in yr face uses the normally unused spaces and opportunities at galleries and art events. At these spaces descriptions of artworks made by a wide range of artists, are exhibited.

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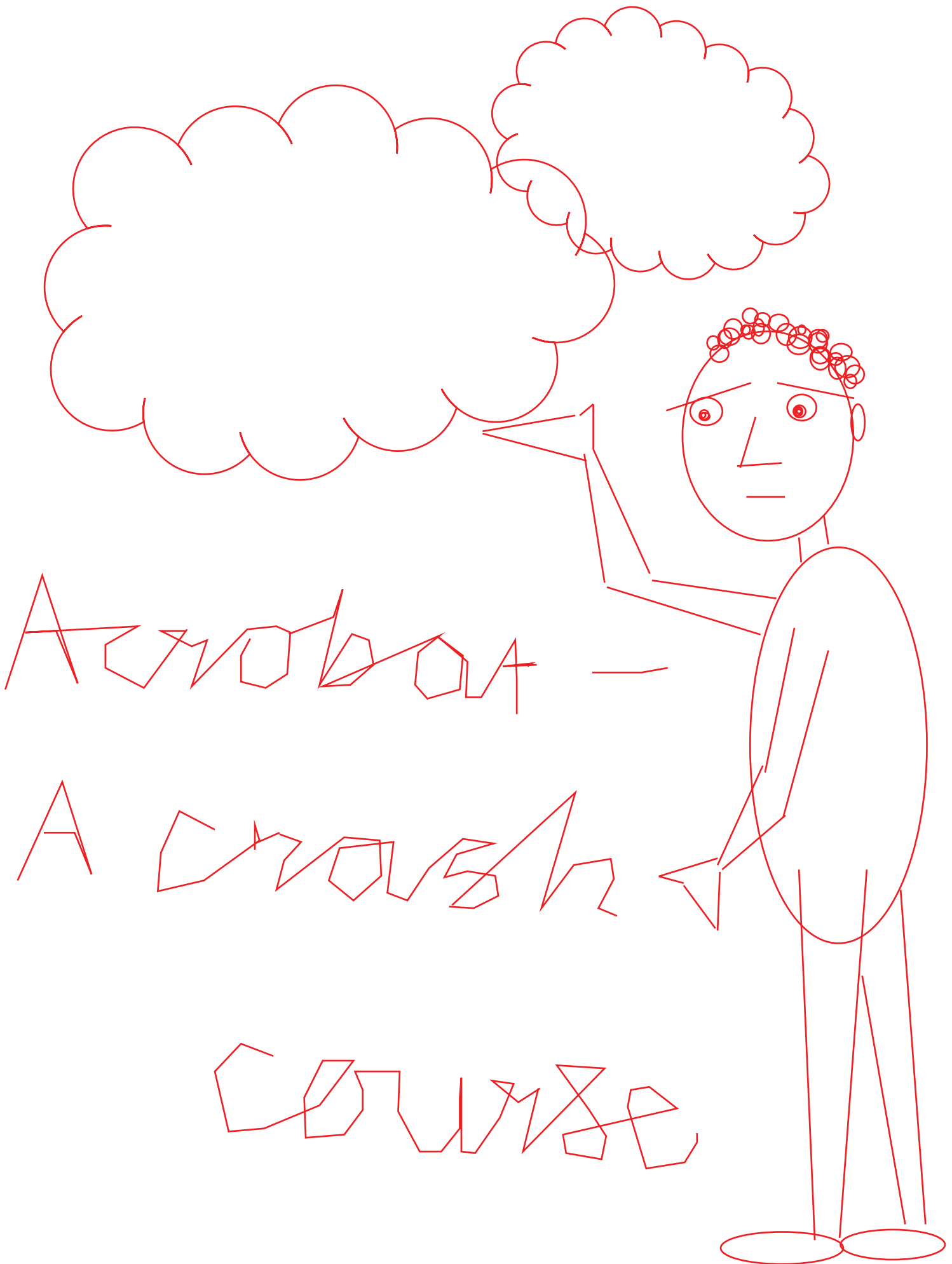
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part, was something fundamentally utopian. What Lyotard actually did was to attempt to present a collective writing experiment in 1984, one which was interactive and remote-controlled, carried on with microcomputers (Olivetti M20) fitted with early word-

helped to enable a certain number of people to meet one another with the aim of shifting thought. The catalogue, furthermore, been designed in a limited, lengthwise, as compared with the writings, the basic texts have been written in a world of research rather than in a world of philosophers, sociologists, city planners, anthropologists and psychoanalysts, who have been questioned about the exhibition's different themes (grouped here in chapters), but without them having to comment on the works chosen by the curators, even if they are acquainted with them. They will get together with us after the exhibition for a symposium organized by *Forums de société* or Social Forums, thanks to the cooperation of Bernard Stiegler and Roger Rotmann. Discussion evenings will also be organized with each catalogue author face to face with an exhibition artist, to exchange viewpoints about the themes bringing them together. The intent is to create a disjunction, a side-by-side phenomenon which gives the public a chance to forge links between work and theory, without the works being reduced to an orthodoxy of thinking (*pensée unique*). In a nutshell, questions rather than answers. The purpose of this exhibition is to bestir discussion within the public who will incidentally also be able to react to the "Airs de Paris" Forum by



Måndag - fredag

Vintertidtabell gäller fr o m: 2007-08-20

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06 Exhibited at Galleri Bastard in collaboration with
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21 Descriptions in Yr Face is descriptions of artwork from
22 different
23 artists. It makes the description of artworks to become
00 the artwork
01 itself.
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03

Five metronomes all set on different beats per minute creates a pattern that will not repeat itself in a million years. An illustration of the complex patterns that we call chance and the power everyone's got to change these, and thereby the imagined future.

Metronomes by Research and Development

Lördag

Sön- och helgdag

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04 In Klara Lidéns video Paralyzed
05 (2003) we see
06 her dancing wildly and throwing
07 herself about
08 on a Stockholm commuter train. Her
09 fellow passengers
10 stare at her in surprise and perhaps
11 in fear. But the point here is not the
12 reactions
13 of the passengers. Neither it is a
14 Jackass joke.
15 Instead, what surprises me is her
16 behaviour.
17 It appears to be some sort of
18 choreography of
19 inner anguish and pent-up anger. She
20 seems to
21 be forcing herself to revolt against the
22 norm.

Paralyzed by Klara Lidén

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INPEX and its
DIY Video
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The ~~INPEX DIY Video Festival~~ is now on. The first bottle of champagne is being popped tonight, one of the first videos is being filmed and uploaded tonight, it's running front page in the Swedish press, really. And it's all happening upstairs at the **Clarion Hotel in Stockholm.**

~~But we all know the INPEX DIY Video Festival is as much about parties and dancing on the dance floor as it is about making videos and seeking contributions from all over the globe. This is a veritable YouTube frenzy in up to 17 dimensions.~~

~~We just wanted to send you a little reminder, and a thank you in advance, for your participation in the video event of 2008. Join in, make it happen, do the groove. The INPEX DIY VIDEO Festival is ready and it is raring to go. We are thrilled to have you along for the ride.~~

www.word-up.se

All you need to know about the festival is on the INPEX homepage, and this will also be the central meeting place for discussions about the work:- www.inpex.se. If you have any queries or require any assistance in technical matters please email us at everybody@inpex.se.

~~Follow the videos at www.youtube.com/inpexness. Spread the word of the DIY Video. All are welcome to be involved. This is dance, performance, choreography, video, sound, critique, writing, reading, thinking and makin love in one bubbling remix. And it's here for you.~~



Resume

Born in 1975, living and working in Stockholm, Sweden

Education

270x400//

An exhibition concept by Word. An artwork by Daniel Eatock.

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“Make an artwork on a paper in the size of 270x400 mm. The paper will be in white and the printing colour is black. It will be printed in 2000 ex and placed as tablemats at exclusive and hip restaurants in Stockholm for one month. Consider also that people may keep the papers when they leave the restaurant. The time deadline is in two weeks.”

By relating to these strict margins, we want to make the artist to start working with the idea, rather than with materials and production. Use the rules of the brief to create ideas based on the situation. The artworks are exhibited as table mats.

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The book is in mp3.

1

From Wikipedia, the free encyclopedia

L'existentialisme est un humanisme

Existentialism is a Humanism (L'existentialisme est un humanisme) is a 1946 philosophical work by Jean-Paul Sartre. It is seen by many as one of the defining texts in the Existentialist movement.

In his text, Sartre says that the key defining point of Existentialism is that the existence of a person comes chronologically before his or her essence. In simple terms, this means that, although that person exists, there is nothing to dictate that person's character, goals in life, and so on. Only the person himself can define his essence:

Man first of all exists, encounters himself, surges up in the world - and defines himself afterwards.

Thus, Sartre rejects what he calls "deterministic excuses" and claims that all people must take responsibility for their behaviour. Sartre defines angst and despair as the emotions people feel once they come to realize that they are responsible for all of their actions. He also describes forlornness as loneliness atheists feel when they realize that they are all alone, that there is no God to watch over them. This is associated with despair and angst.

The essay has been criticized by some for giving only a superficial overview of the themes

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